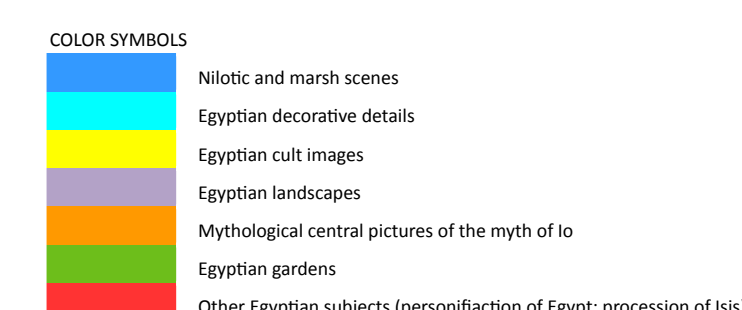


EGYPTIAN MOTIVES IN POMPEIAN HOUSES ACCORDING TO ROOM TYPES

number	name of the house	atrium	same atrium	ala	tablinum	corridor	peristyle/portico	triclinium	oecus	cubiculum I	cubiculum II	baths	exedra	kitchen	garden	same garden	other	unknown
I.2.24					Nilotic scene					Egyptian caryatide								
I.3.25																		
I.4.5.25	Casa del Citarista							Argos and Io										
I.6.2.16	Casa del Criptoportico																	
I.6.15	Casa dei Ceii									stuluroses					Nilotic scene (large)			
I.7.11	Casa dell'Efebo/di Cornelius Tapes									Egyptian figures (Isis?)					Nilotic scene (baboons)		Egyptian landscape (hall)	
I.9.15	Casa del Frutteto									garden	garden							
I.10.4	Casa del Menandro	Nilotic scene	Jupiter Ammon					Jupiter Ammon										
I.10.10.11	Casa degli Amanti									crocodile (vignette)								
I.13.12.14	domus + garden plot	stadium																
II.2.2	Casa di Octavius Quartus								Isis priest									
II.4.3	Praedia di Iulia Felix							Nilotic triclinium					Isis, Serapis, Anubis (sacellum)		Nilotic scene (tribadion)			
II.9.2															Nilotic scene (tribadion)			
II.9.4															Nilotic scene (tribadion)			
V.2.1	Casa delle Nozze d'argento							marsh scenes (upper zone)		Nilotic scene (spondias)					Nilotic scene (tribadion)			
V.4.9	Casa con l'affresco di Isis-Fortuna									Isis-Fortuna								
VI.2.4	Casa di Sallustio							Nilotic scene		Isis figure (vignette)					marsh scene			
VI.2.14	Casa degli Amazzoni														Isis, Serapis, Harpocrates	Nilotic scene		
VI.5.7	fragments, house unknown																	Nilotic scene
VI.7.23	Casa di Apollo							Egyptian landscape							Nilotic scene (upper zone)			
VI.9.2.13	Casa di Meleagro							Argos and Io										
VI.9.1	Casa del Duca di Aumale								Isis and Io									Argos and Io
VI.9.6-9	Casa dei Dioscuri							Egyptian landscape										Egyptian landscape
VI.10.11	Casa del Naviglio																	
VI.11.9-10	Casa del Labirinto													Horus hawk (sado)				
VI.14.20	Casa del Orfeo							Egyptian female figure		Isis and plants								
VI.14.29-33	Casa di Lucoconte	harmonic figure																
VI.16.7.38	Casa degli Amorini dorati							Anubis, Harpocrates, Isis, Serapis										
VI.17.42	Casa di Bracciale d'oro							garden		landscapes								
VII.2.25	Casa delle Quadrighe							Nilotic scenes (erotic)							Nilotic scene (sado)			
VII.3.29	Casa di Spurius Mensur							stadium and stula										
VII.4.48	Casa della Caccia Antica							Egyptian fauna, pygmies (pedestal)							Nilotic scene (upper zone)			
VII.9.47	Casa delle Nozze di Ercole																	
VII.16.12-15	Casa di Umbricius Scaurus							Egyptian figures (vignette)										
VII.16.17	Casa di Maius Castricus														Nilotic scene (large)			
VIII.2.26								Isis (sado)										
VIII.2.28																		Nilotic scene (symphonia)
VIII.2.34-35	Casa delle Colombe a mosaico																	Nilotic scene (erotic)
VIII.2.38.39	Casa di Giuseppe II				Egyptian sacred landscape													Egyptian caryatides
VIII.5.24	Casa del Medico							Nilotic scenes (erotic)										
VIII.5.39	Casa di Accoptus e Euhodia							Nilotic and Egyptian scenes							Isis-Fortuna			
VIII.7.24.22	Casa dello Scultore							Nilotic frieze (large, erotic)										
IX.2.18								Argos and Io										
IX.3.5.24	Casa di Marcus Lucretius							caryatide with a stium										
IX.3.15	Casa di Philocalus (ursure)									personification of Isis	female Isis figure							
IX.5.9	Casa dei Pigmei									Isis-Fortuna (ex votum)								
IX.5.14-16		Nilotic scene (erotic)								Nilotic (large)								
IX.6								Nilotic scene		Egyptian landscape								
IX.7.21-22																		
IX.8.3.7	Casa del Centenario							Isis-Fortuna										
IX.9.c										Isis figures (sacellum?)					marsh scene			
IX.9.d										Egyptian female figure								
								Argos and Io										



My statistical research on Egyptian Motives in Pompeian wall paintings reveals unwritten social codes. By collecting data of all Egyptian motives of Pompeian frescoes and their contexts it is possible to deduce some spatial and social patterns. In contemporary society unwritten rules affect our modes to dress and decorate quite strictly, but it was even more important to "do the right thing" in ancient Roman hierarchical society. When Vitruvius and Cicero underline the importance of propriety, the former use the Latin term *decor* and the latter *decorum*. Appropriate behaviour was manifested through correct ornaments of Roman rhetoric, clothing and architecture taking into account social status and context.

The Romans decorated their walls with Greek themes but a specific proportion of motives alluded also to Egypt. Tonio Hölscher has defined Roman art as a semantic language. He notes how the Romans combined already established imagery of Greek art into new combinations and by doing so they created new messages that served for Roman communication (Hölscher 2004). The same is valid for Egyptian motives.

According to my study, Egyptian images were depicted in wall paintings of 62 Pompeian buildings homogeneously in the urban texture of Pompeii. Of these 52 were houses, while two were bars and one a bakery. Egyptian subjects could be found in five public buildings: the Temple of Isis, the Temple of Apollo, the *Macellum*, the Baths of Sarno and the Suburban Baths. Egyptian images were also painted in the suburban Villa of the Mysteries and the Tomb of *Vestorius Priscus*. My statistical research concentrates on Egyptian motives in Pompeian domestic frescoes. I have found a total of 79 rooms in 52 Pompeian houses decorated with Egyptian details (fig. 1).

Egyptian images are spread sparsely and homogeneously among Pompeian houses: most of houses had only one room decorated with some Egyptian theme, and generally Egyptian images were depicted far away from the main visual axis. Paul Zanker notes that Roman public art is highly political, whereas domestic wall paintings lack clearly expressed political messages (Zanker 2002, 214). The domestic political arena in the *atrium* and *tablinum* rarely included Egyptian subjects. This suggests that Egyptian motives in domestic context were not chosen based on political interests of the owner. Eight houses included Egyptian cult images.

The whole spectrum of Egyptian images

Egyptian images of Pompeian wall paintings can be divided into seven groups: 1) Nilotic scenes represent pygmies and exotic animals; 2) Egyptian decorative details - such as caryatides, human and divine figures, objects of the Isis cult, as well as Egyptian flora and fauna; 3) Egyptian cult images are reminiscent of Pompeian *lararium* paintings; 4) Egyptian landscape vignettes depict Egyptian architecture; 5) Mythological pictures of the myth of Io are pendants: Io guarded by many-eyed Argos and Io in the Canopus received by Isis; 6) Painted garden rooms with Egyptian details; 7) The personification of Egypt (or Africa) is a female figure with an elephant headdress (for the discussion of these seven image groups: Koponen 2017).

Pompeians used Egyptian decorative motives moderately. But it is clear that unwritten social codes expected that Pompeian homes needed a hint of Egyptian flavour either in their wall decoration or luxury objects. Highly visible spaces used during the *salutatio*-ritual had rarely Egyptian imagery (4 in the *atria* and 5 in the *tablinum*). Instead 20 gardens and peristyles were decorated with Egyptian themes. Nearly all of them were Nilotic scenes. Images of 15 *triclinia* and 15 *cubicula* alluded to Egypt. They were mostly small decorative details but also three mythological central pictures of Argos and Io were located in the *triclinium*. Exceptionally large Casa del Centenario had four rooms decorated with Egyptian motives. Casa dei Dioscuri and Casa di *Marcus Lucretius* had 3 rooms decorated with some Egyptian figure. All other houses had no more than two rooms decorated with Egyptian details. Thus, my study suggests that all Pompeian patrons avoided underlining their interest in Egyptian culture and cults.

Unwritten decorative codes of the use of Egyptian motives near the year AD 79

- It is advisable to add some Egyptian motives amongst your wall decoration;
- Avoid decorating the entrance, *atrium* and *tablinum* with Egyptian images. If you have Nilotic scenes in your atrium let them be in the upper zone only;
- Do not place Egyptian motives near the visual axis of your house. They are more fitting for more remote and hidden spaces when looked at from the entrance, such as the *triclinium*, *cubiculum*, peristyle and garden;
- Use Egyptian decor sparingly! You should not decorate more than two rooms of your house with Egyptian figures. If you have a very large and embellished house you can have maximum 3 rooms decorated with Egyptian motives;
- Decorate your garden and peristyle with the Nilotic scenes;
- The *triclinium* should be embellished either with some small Egyptian decorative details or a mythological central image depicting the myth of Io;
- If you have a large and lavishly decorated house you can add in the vicinity of your garden or peristyle Egyptian cult images of Isis, Serapis, Harpocrates and Anubis. But always remember to dedicate domestic shrines to other Roman deities nearby. Is is wise to paint under figures of these Egyptian gods agathodaemones (a pair of snakes) typical of *lararium* paintings;
- If you live in a modest house or a residential part attached to your bakery you can decorate your kitchen, corridor or bakery with a painted cult image of Isis-Fortuna.

Hölscher T. 2004, *The Language of Images in Roman Art*, translated by Anthony Snodgrass and Annemarie Künzl-Snodgrass, with a foreword by Jas Elsner, Cambridge University Press.
Koponen Anu K. 2017, *Egyptian motives in Pompeian Wall Paintings in their Architectural Context*, in Moormann E., Mols S. (eds.), *Context and Meaning*, Proceedings of the XII International Congress on Ancient Wall Painting, Athens, September 2013, Leiden, 125-130.
Zanker P. 2002, *Un'arte per l'Impero. Funzione e intenzione delle immagini nel mondo romano*, Milano.